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testen Lauten einsamer Klage, bei denen sympathische Seelen erbeben, eine wunder-volle Fähigkeit des mannigfaltigsten Aus-druckes in den verschiedensten Sphären, hinter welcher die Leistungen des Minnesanges weit zurückstehen und womit sich keine Epoche in der Geschichte der Poesie irgend eines anderen Volkes entfernt vergleichen lässt: die Lyrik Goethes und seiner Nachfolger ist die höchste Stufe, welche die Lyrik über-haupt bis jetzt erstiegen hat."

ARTHUR H. PALMER.

Yale University.

RHETORIC.

The Outlines of Rhetoric for Schools and Colleges, by J. H. GILMORE, A. M., Professor of Logic, Rhetoric and English in the University of Rochester. Boston and New York: Leach, Shewell & Sanborn, 1891.

Macaulay's Essay on Warren Hastings: Edited to illustrate the laws of Rhetoric and Composition, by ALEXANDER MACKIE, M.A. London: Longmans, Green & Company. 1892.

IN these two books, the study of Rhetoric is approached from entirely different points of view.

"To the study of Rhetorical precepts", says Prof. Gilmore (p. 12), "in their abstract form, attention is especially directed by Rhetorical text-books; and it is this object that our present course of study has immediately in view. The study of Rhetorical precepts in their concrete embodiment,—that is, the study of literary models,—will, if one is wise, be kept up throughout life."

Prof. Gilmore's book is intended only as a brief outline to be amplified and illustrated by the teacher. The principles are very succinctly stated and the definitions are clear and ample. As a syllabus for an extended series of lectures on the different divisions of Rhetoric, this book would be more suitable than as a text-book proper. Had part of the space given to the Figures of Speech been devoted to the principles of the Paragraph—a subject not even alluded to—the author's work would have been more in line with the recent advances in Rhetorical study.

Of Mr. Mackie's edition one can hardly speak too highly, in point of plan or detail. The Foot-notes give all necessary explanations of

Macaulay's frequent allusions, while the Critical Notes proper are reserved for the end of the essay. Every teacher of Rhetoric will appreciate this arrangement.

The Critical Notes, occupying a hundred pages, are designed to illustrate the principles of Rhetoric in general, and to emphasize the peculiarities of Macaulay's style.

"The secret of Macaulay's charm," says Prof. Earle ('English Prose', p. 91), "lies, not, as has been imagined, in his pointed antithesis, or in his balanced periods (for these, if they have their attraction, have also undoubtedly their elements of repulsion), but in his masterly command of the Paragraph."

Whether this is an extreme view or not, it is undoubtedly true that the most suggestive and satisfactory method of approaching the study of Macaulay's style and thought is through the study of his Paragraph structure. This, by implication at least, is Mr. Mackie's view; and, while many of his tentative improvements in Macaulay's style seem far from felicitous, the student will be all the more benefited by weighing the alternative modes of expression and deciding for himself.

C. ALPHONSO SMITH.

Johns Hopkins University.

CORRESPONDENCE.

GOTHIC EMENDATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Professor Hart's emendation of Mark iv, 5, offered in the last issue of the NOTES, is untenable, as far as I can see. The reading he proposes does not only require us to admit a rather improbable **dinpa*, but it also involves the impossibility of accepting the personal pronoun *izos* in the function of a definite article. *pizos* would, of course, be the required form.

Moreover, it seems to me that the passage in question scarcely stands in need of any emendation. Professor Hart says that he fails to see "why *haban* should govern the accusative in vv. 4 and 6 and the genitive in v. 5." An indisputable reason for this difference I do not see either. But the difference in the construction of the three passages in Greek is to

my mind not without importance. In both verse 4 and 6, *γῆν* and *ρῖζαν* occur as direct objects, while in v. 5, we have the descriptive genitive *γῆς* depending on *βάθος*. Thus there certainly is something in the construction of v. 5, that could have suggested to the translator the use of a partitive genitive; while in vv. 4 and 6 nothing of the kind is to be found.

The genitive *diupaizos airpos* is, therefore, far less surprising than the use of *hairdeis* in Matt. ix, 36; for there it was in no way suggested by the Greek construction: *πρόβατα οὐχ ἔχοντα ποιμένα*. And yet Professor Hart seems to find no great difficulty in the explanation of the construction of this last passage; and Bernhardt in his Vulfila edition merely makes the following note:

"eigentümliche anwendung des teilungsgenitivs, vergleichbar dem französischen *des brebis qui n'ont pas de pasteur*. Vergl. meine abhandlung in Zacher's Zeitschrift, bd. ii, p. 292 ff."

To this article, which perhaps would throw further light on the subject, I unfortunately do not have access.

I may add that Heyne, on p. 426 of the eighth edition, gives the following general rule which would apply to both the passages quoted:

'Ein weiterer häufiger gebrauch des genitivs als object findet da statt, wo nicht so sehr das ganze, sondern nur ein unbestimmter teil desselben gemeint ist, was im Deutschen meist ohne artikel oder durch *von* gegeben wird, besonders bei *haban* und *wisan* mit der negation.'

A. R. HOHLFELD.

Vanderbilt University.

Schulze's 'Gotisches Glossar' cites a number of indisputable examples of the use of the partitive genitive after *ni*, while Bernhardt's article above referred to proves that this construction occurs even without the negation. See also Grimm's 'Grammatik' 4, 961.

H. C. G. V. JAGEMANN.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—When on reading Mr. Strunk's emendation, I consulted my copy of Balg's 'Syntax,' I found Apelt's interpolation recorded. The passage in question (Luke iv, 36), the

only instance of an acc. c. inf. after *varþ*, has been a crux with several grammarians. Apelt in his article 'Ueber den acc. c. inf. im gothischen,' *Germania* xix, 280, tries to show, if I remember correctly, that this construction after impersonal verbs is not genuine in Gothic, and, among others, proposes the emendation now offered by Mr. Strunk. Bopp takes *varþ*, in this case, as a verb of motion ("überfiel") and *afslauþnan* as a noun (cf. also Gab. and Loebe, 'Glossary'). Apelt adds *ana*, as a translation of *ἐπι*: *varþ afslauþnan ana allans*. Mr. Strunk's emendation differs from that of Apelt only in so far as he substitutes *afslauþn* for *afslauþnan*, and accounts for the *ana* (cf. a similar emendation to Massmann's reading, *an[a]airpai*, Skeir. iv, d). The only difficulty consists in proving the correctness of this poem. Both *afslauþjan* and *afslauþnan* require a **sluþan* ii as simplex. We should expect a fem. noun with *-ni*-suffix, which would, however, not solve the difficulty, while the postulated neuter, with *-no*-suffix, would belong to a class of which only a few traces are left in Gothic.

As to the other emendation proposed in the February number of the NOTES, I do not suppose that Professor Hart will insist on its consideration. Aside from the syntactical impossibility of *izos airpos*, the passage does not need any correction. The genitive with *ni haban* is logically related to that after verbs like *þaurban*, *ni visan*, and it is not restricted to the two examples mentioned by Balg (§ 25), namely, John ix, 41; Ephes. v, 27. *Haban* used affirmatively, does not take the genitive.

H. SCHMIDT-WARTENBERG.

University of Mississippi.

SIDNEY AND GIORDANO BRUNO.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In an article on 'Giordano Bruno and Shakespeare,' published in the 'Jahrbuch der deutschen Shakespeare-Gesellschaft,' vol. 26 (1891), pp. 258-308, Dr. Robert Beyersdorff attempts to show, in opposition to the views of Tschischwitz and König, that Shakespeare was uninfluenced by Bruno. Not content with this, he assumes that Bruno had no influence